NOCTURNES.

Nocturne, op. 9, No. 2, E flat 25
Nocturne, op. 15, F major 60
Nocturne, op. 27, No. 2, D flat major 40
Nocturne, op. 32, No. 1, B major 35
Nocturne, op. 37, No. 1, G minor 35
Nocturne, op. 48, C minor 60
Nocturne, op. 55, No. 1, F minor 40

POLONAISES.

Polonaise, op. 26, No. 1, C sharp minor 35
Polonaise, op. 40, No. 1, A major 35
Polonaise, op. 53, A flat major 75

VALSES.

Valse, op. 34, No. 1, A flat major 60
Valse, op. 34, No. 2, A minor 35
Valse, op. 42, A flat 75
Valse, op. 64, No. 1, D flat major 35
Valse, op. 64, No. 2, C sharp minor 35
Valse, op. 70, No. 1, posthume 35
Valse, op. 70, No. 2, posthume 35
Valse, op. posthume, E minor 35

IMPROMPTUS.

Impromptu (First), op. 29, A flat major 35
Fantaisie—Impromptu, op. 66, posthume, C sharp minor 75

BALLADES.

Ballade (First), op. 23, G minor 75
Ballade (Third), op. 47, A flat major 75

SCHERZO.

Scherzo (Second), op. 31, B flat minor 1 00

MISCELLANEOUS COMPOSITIONS.

Prélude Célèbre, op. 28, No. 15, D flat major 35
Marche Funèbre, op. 35, B flat minor 35
Tarantelle, op. 43, A flat major 50
Berceuse, op. 57, D flat major 40

ETUDES.

Six Concert Etudes, op. 10, Nos. 2, 3, 4, 5, 7 and 12 complete 1 00

Etude 1, (Æolian Whispers,) No. 2, op. 10, A minor 35
Etude 2, (Absence,) song without words, No. 3, op. 10, E major 35
Etude 3, (Fleeting Time,) No. 4, op. 10, C sharp minor 50
Etude 4, (The Whirlwind—study for the black keys), No. 5, op. 10, G flat major 35
Etude 5, (Capriccioso—study in thirds and sixths,) No. 7, op. 10, C major 35
Etude 6, (The Storm,) No. 12, op. 10, C minor 40

Six Concert Etudes, op. 25, Nos. 2, 4, 7, 9, 11 and 12, complete 1 60

Etude 1, (Will-o'-the-Wisp,) No. 2, op. 25 25
Etude 2, (Impromptu,) No. 4, op. 25, A minor 35
Etude 3, (Resignation,) No. 7, op. 25, C sharp minor 35
Etude 4, (Tripping o'er the Meadow), No. 9, op. 25, G flat major 25
Etude 5, (The Avalanche,) No. 11, op. 25, A minor 60
Etude 6, (Surging Billows), No. 12, op. 25, C minor 50

"Chopin's Best Thoughts."

First Love, from op. 38 and 39 50
Thine Image, Romanza, from op. 25 and 38 75
Forget-me-not, Nocturne, op. 15 60
Will-o'-the-Wisp, from op. 25, Nos. 1 and 2 75
Consolation, from ops. 21, 36 and 37 50
Weeping Poland, Nocturne, op. 48, C minor 60
Spring, Waltz, op. 70, No. 1, posthume 35
Summer, Waltz, op. 70, No. 2, posthume 35
Autumn, Waltz, from op. 20 and 25, No. 9 50

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Chopin Course of Music.

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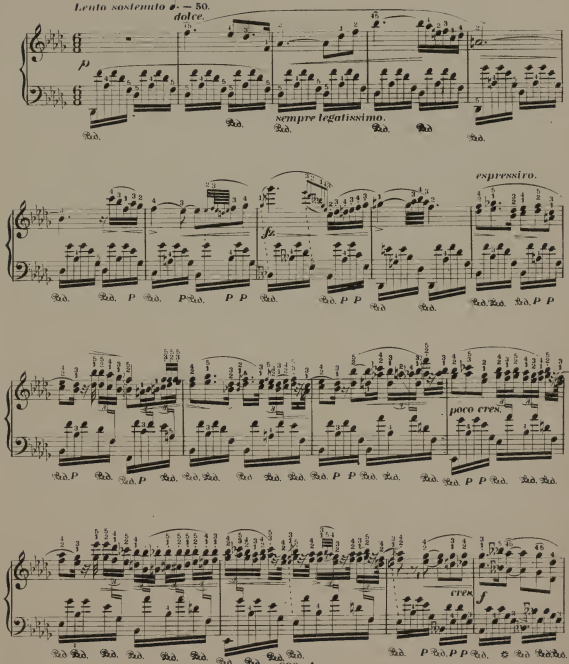
NOCTURNE.

F. Chopin, Op. 27. No. 2.



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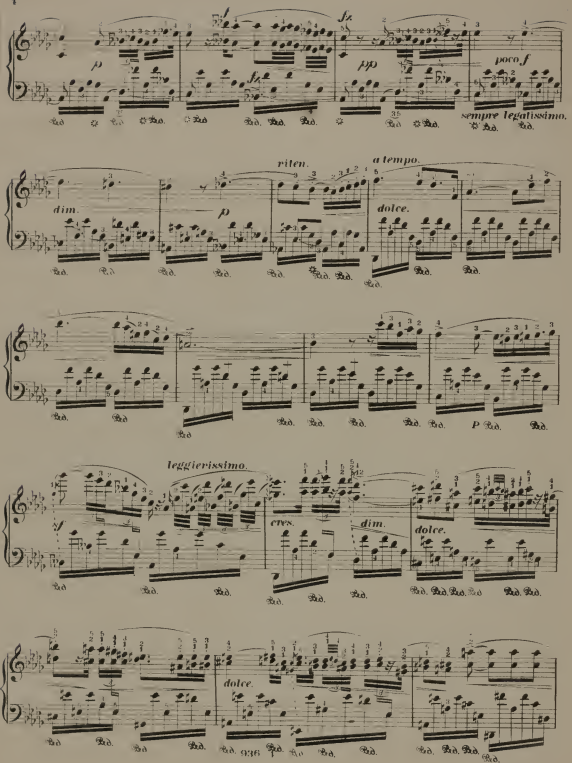
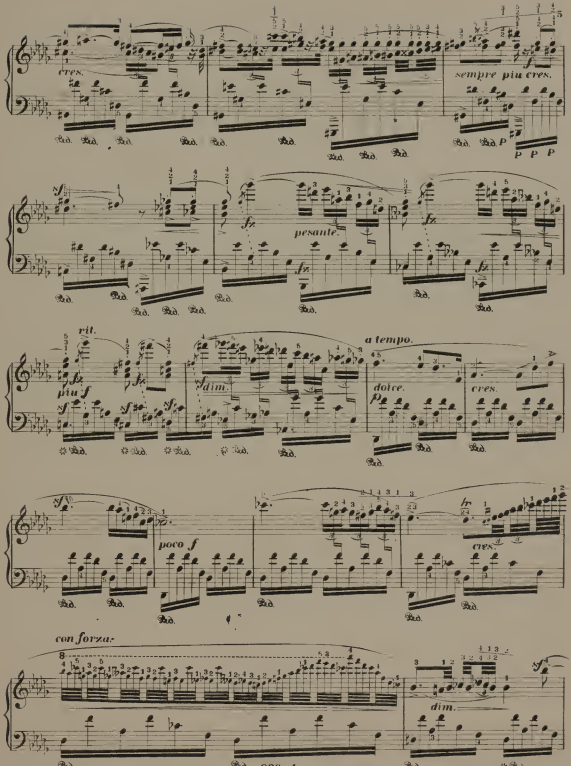
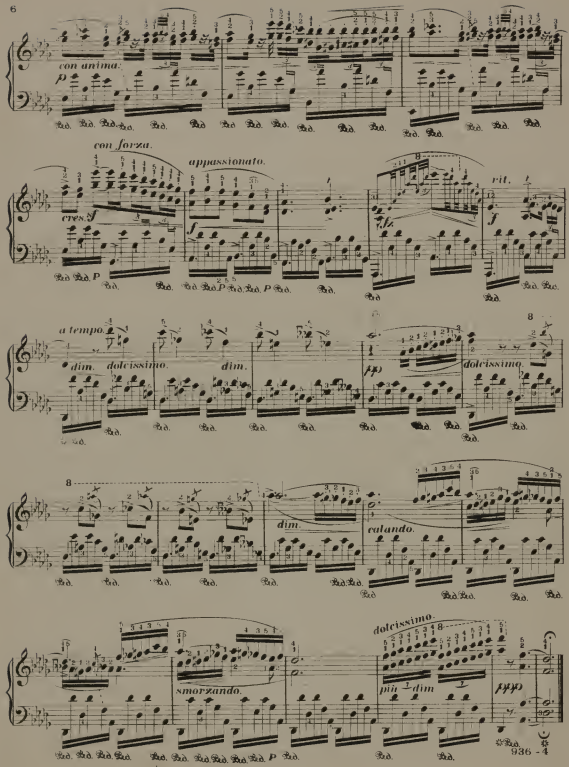

p
fz
pp
poco f
sempre legatissimo.
riten.
a tempo.
dim.
dolce.
leggierissimo.
cresc.
dim.
dolce.
dolce.


cres.
sempre più cres.
pesante
rit.
a tempo.
più f
dim.
dolce.
cres.
poco f
cres.
con forza
dim.


con anima.
con forza.
appassionato.
cresc.
rit.
a tempo.
dim.
dolcissimo.
dim.
pp
dolcissimo.
dim.
calando.
dolcissimo.
smorzando.
più dim
ppp

The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as Solo and Duet.

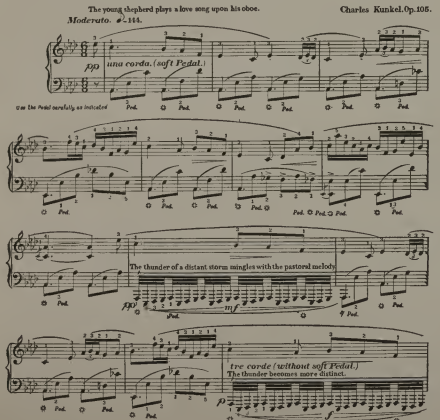
ALPINE STORM

A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present exactions of life and the necessities of his fleecy charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to him through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and falster rumble of the thunder tells that the storm is now disappearing in the farness.

The young shepherd plays a love song upon his oboe. Charles Kunkel. Op. 105.

Moderato. ♩=144.



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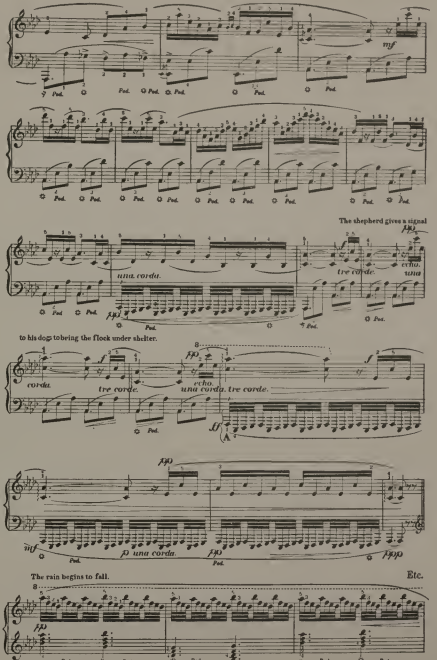

Here follows the Storm as described.

NOTE.—At **A** a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.